

University of Wisconsin-Eau Claire
Department of Music and Theatre Arts

presents the

SYMPHONY
UNIVERSITY
ORCHESTRA
NOBUYOSHI YASUDA | CONDUCTOR



WITH

CONCERTO COMPETITION WINNERS

NICHOLAS HANDAHL, GUEST CONDUCTOR | COREY CUNNINGHAM, COMPOSITION
DAVID FISCHER, ALTO SAXOPHONE | SASHA PAYNE, VIOLIN
JENNIFER RITCHIE, FLUTE | MATTHEW LICHTENWALD, PIANO

Sunday, February 24, 2008
2:00 p.m.
Gantner Concert Hall
Haas Fine Arts Center



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Program

Symphony No. 2 Ludwig van Beethoven (1770-1827)

in D Major, op. 36

Movement I

**Nicholas Handahl, Guest Conductor*

Symphonie espagnole, op. 21 Edward Lalo (1823-1892)

Movement I

**Sasha Payne, Violin*

A Brief Celebratory Episode Corey Cunningham (b. 1986)

**Corey Cunningham, Composition*

Ballade pour flute et orchestre Frank Martin (1890-1974)

Orchestrated by E. Ansermet

**Jennifer Ritchie, Flute*

Concerto pour Saxophone Alto Pierre Max Dubois (1930-1995)

et Orchestre à Cordes

Movement I

**David Fischer, Alto Saxophone*

Piano Concerto No. 2.....Camille Saint-Saëns (1835-1921)

in G Minor, op. 22

Movement I

**Matthew Lichtenwald, Piano*

**Concerto Competition Winners*

Program Notes

On the morning of April 5th, 1803, **Beethoven** was up at the crack of dawn, making final corrections in preparation for a monumental concert that day. The musical community of Vienna was alive and anxious. Scalpers were taking advantage of the anticipation, selling tickets for two to three times face value to a performance that included Beethoven's First Symphony, as well as the premier of 3 new works: his oratorio Christ on the Mound of Olives, his Third Piano Concerto, and the great Second Symphony in D Major.

Beethoven began work on the second symphony as early as 1800, but the majority of the work was done in the summer and fall of 1802. The vitality and joy of this work must have comforted Beethoven, as this was a very dark time in Beethoven's life. At this point, his hearing was all but gone. Beethoven began to withdraw from social situations, too ashamed to admit he just couldn't hear people speak. He was also concerned from a professional standpoint, considering what critics of his music, of whom there were many, would and could say if they learned of his situation. Beethoven wrote of his despair in a letter to his brothers, saying, "I would have ended my life. Only my art held me back. It seemed to me impossible to leave the world until I had produced all that I felt was within me." Beethoven never sent this letter, though it was recovered and famously titled the "Heiligenstadt Testament."

The first movement begins with an Adagio molto introduction. The anticipation builds throughout, as Beethoven increases the rhythmic divisions in the accompaniment to create the effect of speeding up. There is a masterful transition into the Allegro con brio. The theme, first played by the viola and cello, is full of drive and intensity. This initial motif is masterfully augmented and recycled throughout the first movement, complemented by exciting and sudden dynamic swells. This second symphony has the most sforzandi, suddenly accented chords/tones, of all the symphonies, making it one of the most technically exciting! After a restatement of the initial theme there is a magnificent buildup. The full orchestra goes into a gradual progression of the same chord in successive ascending inversions, driving toward the triumphant climax of the movement. (Drawn from "Notes on Beethoven's Second Symphony" by Christopher H. Gibbs)

Eduardo Lalo (1823-1892) was born into a military family in northern France. He began studying both the violin and the cello at a young age. At age 16, Lalo left home to pursue his musical studies at the Conservatoire in Paris. After working as a performer and teacher, Lalo began composing in 1870. He composed the Symphonie Espagnole in 1874 for the famous violinist Pablo de Sarasate. The piece, although written by a French composer, has Spanish

motifs and rhythms. It was written during a time when Spanish music was very popular. Although Lalo wrote two other violin concertos, the *Symphonie Espagnole* is by far the most popular and most recognized today. (S. Payne)

The title of this piece, ***A Brief Celebratory Episode***, was chosen not because of its connection to some kind of extra-musical program, but was rather from one of the principal compositional elements of the piece. Early on, I decided to incorporate a numerical element into the piece, and settled on four numbers derived from a Fibonacci sequence: one, two, three, and five. Throughout the course of the piece, these numbers are used to develop ideas in all aspects of the music, such as melody, harmony, rhythm, and form. When translated in letters (A, B, C, and E) the relationship of this theme to the title becomes apparent.

Another main compositional element of the piece is the treatment of harmony. The combination of different conventional harmonies provides its harmonic basis. Taken individually, the chords and harmonies sound traditional. Nevertheless, when combined simultaneously, new and unique sounds result. This is achieved through the use of a drone, where a few pitches are repeated continuously throughout the piece (a prominent feature of South Asian music, also adopted by American Minimalist composers). This blend of diverse elements, including the more ancient influences of Eastern music, with the more recent elements of German Romanticism and French Impressionism, in addition to the modern sounds of Minimalism, inspired the composition of my work. (C. Cunningham)

During the 1920s and 30s ***Frank Martin*** was at the centre of musical life in his home city of Geneva. He founded the Chamber Music Society of Geneva with some friends (he himself was a distinguished pianist and harpsichordist) and in 1933 was appointed director of the Technicum Modeme de Musique, a post he held until 1939. In that year, sheltered somewhat by Switzerland's neutral status from the political ravages of the time, the city inaugurated its International Music Performance Competition (still running today). Martin was commissioned to write a set piece for flute entrants, and the result was *Ballade pour flute et Piano*.

The ballade form became a favorite of Martin's. He had already written one for alto saxophone the year before, and followed the flute ballade with similar works for piano and orchestra (1939), trombone and piano (for the 1940 International Competition), cello and piano (1949) and viola and orchestra (1972). These compositions blend twelve-tone technique and functional harmony, frequent use of ostinato and pedal point, the incorporation of perfect major and minor triads and the exploitation of the melodic and harmonic tensions generated between the leading note and the tonic. The *Bal-*

lade pour Flute, which also exists in versions with accompaniments for piano and strings and full orchestra (the latter arranged by the conductor Ernest Ansermet), has a free form, in which the tempo and figuration are in constant flux. The piece is made up of eleven sections, never truly fitting into a single traditional form. As the use of the title suggests, Martin, as it were, 'tells a story' - an unidentified one but nevertheless a miniature drama in music. (Matthew Rye)

French composer **Pierre Max Dubois** (1930-1995) studied composition under Darius Milhoud at the Paris Conservatory. His Concerto for Alto Saxophone and Orchestra, written in 1959, is a standard in saxophone repertoire and one of his many compositions for the instrument. This piece is dedicated to and was premiered by Jean-Marie Londeix with the Bordeaux Philharmonic Orchestra accompanying in 1959. The first movement, Lento Cadence et Allegro, begins with a cadenza that was originally improvised by Londeix at the piece's premier. The composer and publisher thereafter adopted it as a permanent addition to the piece. (D. Fischer)

Camille Saint-Saëns, the infamous French organist, composed what may be his most popular piano concerto over three weeks in 1868. The introduction begins to unfurl from the piano like smoke through a long improvisatory fantasia. The themes alternate between the andante, yearning voice in the beginning and the short second melodic theme. The pace becomes more and more excited, leading to an extended cadenza and a final declamation. This thoroughly Romantic piano concerto also clearly reflects Saint-Saëns time spent as an organist in Paris and the ever present influence of J.S. Bach. (M. Lichtenwald)

Biographies

Nicholas Handahl is a sophomore at UWEC and is currently pursuing a music performance degree on flute. His teachers have included Vicki Bigley in La Crosse and Dr. Timothy Lane here in Eau Claire. He has given recitals both in his hometown of Onalaska and Eau Claire. Nicholas spends his summers in the Adirondacks of New York as a counselor and coach at the Luzerne Music Center, an orchestral camp he attended as a high school student. Nicholas hopes to continue on to graduate school and one day teach and perform professionally.

Sasha Payne is a performance major at UW-Eau Claire studying violin with Professor Nobuyoshi Yasuda. She hails from Madison, Wisconsin where she was introduced to the violin in the public schools at age 10. She continued her studies with teachers, Amanda Johnson and Shelly Lampe while playing with the Wisconsin Youth Symphony Orchestra as well as school orchestras. Sasha enjoyed so-

loing and playing in small groups at her church and in the community. Sasha appreciates the opportunity to receive a well rounded education at UW-Eau Claire and looks forward to a career in performance. She is honored to be playing with the University Orchestra and is thankful to her family and friends for their encouragement and support.

Corey Cunningham is a senior music composition major at UWEC. He has been active both in composing and arranging on campus, including work as both a performer and arranger for the annual Cabaret productions. He has composed for classical ensembles as well as local jazz groups, including his own jazz quintet. Cunningham is also active as a performer, playing saxophone in the university concert bands, and performing and recording on guitar and saxophone with the university jazz ensembles. He has also toured with the vocal jazz ensemble Five by Design.

Jenny Ritchie is a senior from Sun Prairie, Wisconsin who is currently working towards a double major in Biology and Music-Liberal Arts. She began private lessons in 1993 at the age of 7. Jenny performed in the Wisconsin Youth Symphony Orchestra for 3 years while attending high school. She was chosen to perform in the Wisconsin State Honors Orchestra in 2002 and the State Honors Band in 2003. While at UW-Eau Claire, Jenny has performed in the University Symphony Orchestra, has been in the Wind Symphony since fall of 2004, and has toured with the Ireland Concert Band. Jenny was chosen as the winner of the Wind Symphony student soloist competition in 2007. She played piccolo and flute in the Chippewa Valley Symphony Orchestra. She has participated in master classes with musicians such as the flutists from the United States Marine Band, and Trevor Wye.

David Fischer is a woodwind musician from Richfield, Minnesota. Since beginning saxophone lessons at age 10, he has studied with Pete Whitman, James Kurschner, and Dr. 's Vitaly Malikin, Richard Fletcher, Nancy McMillan, and Eugene Rousseau. He is now a junior at UW-Eau Claire pursuing degrees in saxophone performance and business administration. At Eau Claire, David participates in Wind Symphony, jazz bands, and is soprano saxophonist and founding member of Saxophone Acumen, saxophone quartet. He also teaches saxophone lessons to students in the Eau Claire area.

Matthew Lichtenwald is a native of Fond du Lac, Wisconsin. He is in his final semester pursuing a degree in piano performance. Upon graduation, he will pursue a Master's degree in performance and intends to make his career by establishing a piano studio of his own.

University Symphony Orchestra
Nobuyoshi Yasuda, conductor

Violin I

Mary Heimerman**
Kim Drewiske
Jesse Traner
Mike Muelling
Laura Hutchens
Jessi McIntosh
Liz Krickhahn
Brandon Holt
Jordyn Kreitzer
Sasha Payne

Violin II

Bethany Webster*
Emily Schneider
Naomi Hasan
Andrew Riching
Craig Heckner
Danielle Smith
Lindsay Anderson
Holly Woodward

Viola

Martha Seroogy*
Christiane Stagg
Sarah Griesman
Peter Chang
Liz Siebers
Callie Keaton
Steven Ethington

Cello

Hayley Nelson*
Amanda Spindler
Katie Douglass
Nathan Brunette
James Wesson

Cello Cont.

Amanda Blake
Leah Sparks
Brandon Ruef
Andy Piehl
Caitlin Shuda
Miranda Riemer

Bass

Mike Steen*
Josh Kimball
Josh Mittendorf
Kyle Bonnell
Aaron Winter
Andy Detra

Flute

Nich Handahl^
Angela Roehl^
Lexi Zunker

Oboe & English horn

Ashley Singer*
Becky Czubin
Emily Mueller

Clarinet

Jennifer Tinberg^
Jim Skaleski^
Rachel Kelm
Jacob Boyle

Saxophone

Michelle Kochan^
Ben Cold^
Theresa Soules

Bassoon

Claire Tiller*
Arica Hoppe
Matthew Kruszka

Horn

Charles Willcutt*
Emily Petersen
Paul Saganski

Trumpet

Stuart Wallace*
Carl Schroeder
Loren Endorf

Trombone

Kyle Siegrist*
Matt Caine
Justin Verhasselt

Tuba

Douglas Gile*

Percussion

Ben Lester*
David Power
Zach Hines
Pat Bedard

Celesta

Brandon Covelli

Piano

Jesse Traner

** Concertmaster

* Principal

^ Co-Principal

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University of Wisconsin-Eau Claire

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Upcoming Concerts

Sunday, March 30, 2008, 2:00 p.m.

University Chamber Orchestra

Nobuyoshi Yasuda, conductor

Sunday, April 20, 2008, 2:00 p.m.

University Symphony Orchestra

Nobuyoshi Yasuda, conductor

Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, beepers, electronic watches, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. The use of cameras and recording equipment cannot be permitted.